

11-18-23

MAY -8 1924

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THE BAREFOOT BOY ✓

Photoplay in six reels ✓

Story by Wallace Clifton ✓

✓ Adapted and Directed by David Kirkland ✓

Author of the Photoplay (under Section 62)
C.B.C.Film Sales Corporation of U.S. ✓

MAY -8 1924

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The Story of

"THE BAREFOOT BOY"

MISSION FILM CORPORATION
PRESENTS

"THE BAREFOOT BOY"

BY

WALLACE CLIFTON

✓ SUGGESTED BY THE POEM BY JOHN GREENLEAF WHITTIER ✓

DIRECTED BY DAVID KIRKLAND

CAST

Dick Alden.....JO
Mary Truesdale.....MARJ
Millicent Carter.....SYLVIA
Rodman Grant.....GEORGE
Deacon Holloway.....RAYMON
Tom Adams.....TULLY
Si Parker.....GEORG
Mrs. Blake.....VIRGINIA TRUE B
Josiah Blake.....BRINS
Bill Hawkins.....HA
Wilson.....OTI
Dick Alden, as a child.....FR
Mary Truesdale, as a child.....GERTIE



N the little village of Oakdale, about the year nineteen hundred, Dick Alden, just a plain barefoot lives with his mother and Josiah Blake, his brutal stepfather.

Aside from his mother, whom Dick deeply loves, his only friends in the village are Tom bler and town drunkard, and Mary Truesdale, the little freckled faced girl who lives next door. Dick is wonderful and often binds up his scratches and bruises. Dick likes Mary, but somehow her for granted.

Oakdale is soon to become a thriving town, because of a factory about to be erected by the father of Rodman, a spoiled supercilious boy of fourteen keenly feels his own importance and is overbearing in his manner. Millicent Carter an equally spoiled and snobbish but very pretty child whom every boy in the village school loves. To Dick, Millicent is a revelation and he worships her from afar.

One day, Dick saves Millicent's life in a thrilling runaway accident and later, offers her a crude little ring out of horsehair. Millicent disdains such a gift, but Mary Truesdale begs for it, and Dick having no further interest in the ring, allows Mary to take it.

Dick is obliged to stand the brunt and take all the blame for most of the childish pranks in the village. He seems to take pleasure in picking on him, until the seeds of bitterness are sown in the boy's heart.

One day, the village school house catches fire through the carelessness of Rodman Grant and, as usual for it. The beating administered by his stepfather changes the whole course of Dick's life. Smarting under public chastisement, Dick determines to run away and after a pathetic farewell with his mother, Dick leaves town to return someday and make the people of Oakdale suffer as they have made him suffer. He has little faith in his adjuration "Vengeance is mine saith the Lord. I will repay."

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Twenty years pass—Dick's mother died a year after he left home and the town of Oakdale has prospered. Rodman Grant has succeeded his father as president of the factory and he and Millicent Carter are practically engaged. Meanwhile in the city, with the thought of revenge uppermost in his heart, Dick has become a powerful man. Quietly, he secures a controlling interest in the Oakdale factory and returns to the town determined to take revenge, by closing down the plant and moving it elsewhere. A sense of humor causes Dick to motor to Oakdale in a chauffeur, while he insists that his butler pose as a man of wealth and position.

Immediately after his arrival in Oakdale, Dick seeks his stepfather and finds him living alone in a room in the town. Dick tells Blake who he is and says he has come to beat him within an inch of his life. He has a gun and tells him to defend himself, but the man only shakes his head and says "How can I defend myself?—I am old and feeble." Dick recalls the parting with his mother and her admonition to leave vengeance to the Lord.

Mary Truesdale has developed into a self supporting young business woman and during all the years has worn the little horsehair ring Dick had given her in their childhood.

Dick's resolution almost wavers when he again meets Millicent Carter, who has become a radiantly beautiful woman. But he is soon disillusioned when she, believing him to be a chauffeur, meets his advances with disdain.

Great is the surprise and consternation in Oakdale when Dick discloses the fact that he has bought the factory and dramatically declares his intention to close it down. The townspeople are stunned, but Dick is unmoved even to the pleadings of Mary Truesdale.

Comes the day which marks the closing of the factory. Meanwhile, Rodman Grant has employed two men to power the watchman at the plant and blow up the boilers.

Mary Truesdale decides to make one last appeal to Dick. She calls at his home and is told by the butler that he has gone to the factory office. Mary follows him there and again she pleads, but Dick refuses to yield. He reminds her of her childhood and her firm belief that Dick would some day return a fine strong man. Even this fails to turn Dick around and Mary sadly hands him back the little horsehair ring, saying, "I was wrong. There isn't such a man as you."

In the boiler room, the two crooks have accomplished their purpose and make their escape. One boiler explodes with terrific force, and the townspeople having heard the noise rush toward the factory.

The office has been wrecked by the explosion and Dick is pinned down under a heavy beam. Mary lies unconscious as a jet of live steam slowly descends upon her from a broken steam pipe. Then as Dick manages to extricate himself, comes the realization of his love for Mary and the futility of revenge. Fervently he prays to spare her life.

As though in answer to his prayer, the second boiler explodes with greater force than the first. The beam falls from Dick's body and by almost superhuman effort he staggers toward Mary and carries her to safety.

Outside the factory, the townspeople arrive just as Dick rushes from the building with Mary in his arms. He revives and Dick with heartfelt gratitude, tells the people that as soon as repairs can be made the plant will be in operation in Oakdale.

* * * * *

It is a very contrite and penitent Dick who seeks Mary a few days later. He finds her on a hilltop where she has come to realize how futile and unmanly is the spirit of revenge. Mary fails to respond to his overtures.

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HE BAREFOOT BOY"

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BY

WALLACE CLIFTON

BASED UPON THE POEM BY JOHN GREENLEAF WHITTIER ✓

DIRECTED BY DAVID KIRKLAND

CAST

Dick Alden.....	JOHN BOWER
Mary Truesdale.....	MARJORIE DAW
Millicent Carter.....	SYLVIA BREMER
Rodman Grant.....	GEORGE McDANIEL
Deacon Halloway.....	RAYMOND HATTON
Tom Adams.....	TULLY MARSHALL
Si Parker.....	GEORGE PERILOT
Mrs. Blake.....	VIRGINIA TRUE BOARDMAN
Josiah Blake.....	BRINSLEY SHAW
Bill Hawkins.....	HARRY TODD
Wilson.....	OTIS HARLAN
Dick Alden, as a child.....	FRANKIE LEE
Mary Truesdale, as a child.....	GERTIE MESSINGER

In the little village of Oakdale, about the year nineteen hundred, Dick Alden, just a plain barefoot boy of twelve, lives with his mother and Josiah Blake, his brutal stepfather.

Aside from his mother, whom Dick deeply loves, his only friends in the village are Tom Adams, the cobbler and town drunkard, and Mary Truesdale, the little freckled faced girl who lives next door. Mary thinks Dick is wonderful and often binds up his scratches and bruises. Dick likes Mary, but somehow, he always takes what he wants.

Oakdale is soon to become a thriving town, because of a factory about to be erected by the father of Rodman Grant—a spoiled supercilious boy of fourteen keenly feels his own importance and is overbearing in his manner to all, save Millicent Carter an equally spoiled and snobbish but very pretty child whom every boy in the village school secretly admires. Millicent is a revelation and he worships her from afar.

One day, Dick saves Millicent's life in a thrilling runaway accident and later, offers her a crude little ring he has made for her. Millicent disdains such a gift, but Mary Truesdale begs for it, and Dick having no further interest in the pitiful token, allows Mary to take it.

Dick is obliged to stand the brunt and take all the blame for most of the childish pranks in the village. Everyone takes pleasure in picking on him, until the seeds of bitterness are sown in the boy's heart.

One day, the village school house catches fire through the carelessness of Rodman Grant and, as usual, Dick is blamed. The beating administered by his stepfather changes the whole course of Dick's life. Smarting under this undeserved chastisement, Dick determines to run away and after a pathetic farewell with his mother, Dick leaves the village vowing someday and make the people of Oakdale suffer as they have made him suffer. He has little faith in the biblical "Vengeance is mine saith the Lord. I will repay."

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Twenty years pass—Dick's mother died a year after he left home and the town of Oakdale has prospered. Rodman Grant has succeeded his father as president of the factory and he and Millicent Carter are practically engaged to be married. Meanwhile in the city, with the thought of revenge uppermost in his heart, Dick has become a power in the financial world. Quietly, he secures a controlling interest in the Oakdale factory and returns to the town determined to secure his revenge by closing down the plant and moving it elsewhere. A sense of humor causes Dick to motor to Oakdale dressed as a butler, while he insists that his butler pose as a man of wealth and position.

Immediately after his arrival in Oakdale, Dick seeks his stepfather and finds him living alone in a rude shack outside the village. Dick tells Blake who he is and says he has come to beat him within an inch of his life. He hands Blake a club and asks him to defend himself, but the man only shakes his head and says "How can I defend myself?—I am blind." Dick departs, parting with his mother and her admonition to leave vengeance to the Lord.

Mary Truesdale has developed into a self supporting young business woman and during all the years, she has cherished the little horsehair ring Dick had given her in their childhood.

Dick's resolution almost wavers when he again meets Millicent Carter, who has become a radiantly beautiful woman. He is soon disillusioned when she, believing him to be a chauffeur, meets his advances with disdain.

Great is the surprise and consternation in Oakdale when Dick discloses the fact that he holds a controlling interest in the factory and dramatically declares his intention to close it down. The townspeople are stunned, but Dick turns a deaf ear to the pleadings of Mary Truesdale.

It comes the day which marks the closing of the factory. Meanwhile, Rodman Grant has employed two crooks to overtake the watchman at the plant and blow up the boilers.

Mary Truesdale decides to make one last appeal to Dick. She calls at his home and is told by the butler that Dick is at the factory office. Mary follows him there and again she pleads, but Dick refuses to yield. Mary recalls their childhood and her firm belief that Dick would some day return a fine strong man. Even this fails to turn Dick from his purpose. Mary sadly hands him back the little horsehair ring, saying, "I was wrong. There isn't such a man."

In the boiler room, the two crooks have accomplished their purpose and make their escape. One boiler explodes with great force, and the townspeople having heard the noise rush toward the factory.

The office has been wrecked by the explosion and Dick is pinned down under a heavy beam. Mary a few feet away, unconscious as a jet of live steam slowly descends upon her from a broken steam pipe. Then as Dick makes frantic struggles to extricate himself, comes the realization of his love for Mary and the futility of revenge. Fervently he prays God to spare his life.

As though in answer to his prayer, the second boiler explodes with greater force than the first. This explosion lifts Dick from his body and by almost superhuman effort he staggers toward Mary and carries her to safety.

Outside the factory, the townspeople arrive just as Dick rushes from the building with Mary in his arms. She quickly tells Dick with heartfelt gratitude, tells the people that as soon as repairs can be made the plant will resume operation. Oakdale.

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There is a very contrite and penitent Dick who seeks Mary a few days later. He finds her on a hilltop overlooking the town. He tells her he has come to realize how futile and unmanly is the spirit of revenge. Mary fails to respond to his advances.

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Mary Truesdale.....	MARJORIE TRUESDALE
Millicent Carter.....	SYLVIA CARTER
Rodman Grant.....	GEORGE GRANT
Deacon Halloway.....	RAYMOND HOLLOWAY
Tom Adams.....	TULLY ADAMS
Si Parker.....	GEORGE PARKER
Mrs. Blake.....	VIRGINIA TRUE BLAKE
Josiah Blake.....	BRINSLEY BLAKE
Bill Hawkins.....	HAROLD HAWKINS
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Aside from his mother, whom Dick deeply loves, his only friends in the village are Tom Adams, a blunderer and town drunkard, and Mary Truesdale, the little freckled faced girl who lives next door. Dick is wonderful and often binds up his scratches and bruises. Dick likes Mary, but somehow, she never gives her love to him.

Oakdale is soon to become a thriving town, because of a factory about to be erected by the father of Rodman Grant, a spoiled supercilious boy of fourteen keenly feels his own importance and is overbearing in his manner. Millicent Carter an equally spoiled and snobbish but very pretty child whom every boy in the village school sees. To Dick, Millicent is a revelation and he worships her from afar.

One day, Dick saves Millicent's life in a thrilling runaway accident and later, offers her a crude little ring made out of horsehair. Millicent disdains such a gift, but Mary Truesdale begs for it, and Dick having no further intention of giving it, allows Mary to take it.

Dick is obliged to stand the brunt and take all the blame for most of the childish pranks in the village. He seems to take pleasure in picking on him, until the seeds of bitterness are sown in the boy's heart.

One day, the village school house catches fire through the carelessness of Rodman Grant and, as usual, for it. The beating administered by his stepfather changes the whole course of Dick's life. Smarting under the public chastisement, Dick determines to run away and after a pathetic farewell with his mother, Dick leaves the town to return someday and make the people of Oakdale suffer as they have made him suffer. He has little faith in his adjuration "Vengeance is mine saith the Lord. I will repay."

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Meanwhile in the city, with the thought of revenge uppermost in his heart, Dick has become a powerful man. Quietly, he secures a controlling interest in the Oakdale factory and returns to the town determined to take revenge, by closing down the plant and moving it elsewhere. A sense of humor causes Dick to motor to Oakdale as a chauffeur, while he insists that his butler pose as a man of wealth and position.

Immediately after his arrival in Oakdale, Dick seeks his stepfather and finds him living alone in a rude house in the town. Dick tells Blake who he is and says he has come to beat him within an inch of his life. He hands him a gun and tells him to defend himself, but the man only shakes his head and says "How can I defend myself?—I am a coward." Dick recalls the parting with his mother and her admonition to leave vengeance to the Lord.

Mary Truesdale has developed into a self supporting young business woman and during all the years has worn the little horsehair ring Dick had given her in their childhood.

Dick's resolution almost wavers when he again meets Millicent Carter, who has become a radiantly beautiful woman. But he is soon disillusioned when she, believing him to be a chauffeur, meets his advances with disdain.

Great is the surprise and consternation in Oakdale when Dick discloses the fact that he told a controlled lie to the factory and dramatically declares his intention to close it down. The townspeople are stunned, but Dick is not even to the pleadings of Mary Truesdale.

Comes the day which marks the closing of the factory. Meanwhile, Rodman Grant has employed two powerful men to power the watchman at the plant and blow up the boilers.

Mary Truesdale decides to make one last appeal to Dick. She calls at his home and is told by the butler that he has gone to the factory office. Mary follows him there and again she pleads, but Dick refuses to yield. Mary recalls her childhood and her firm belief that Dick would some day return a fine strong man. Even this fails to turn Dick around and Mary sadly hands him back the little horsehair ring, saying, "I was wrong. There isn't such a man."

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It is a very contrite and penitent Dick who seeks Mary a few days later. He finds her on a hilltop overlooking the town and tells her he has come to realize how futile and unmanly is the spirit of revenge. Mary fails to respond and Dick pleadingly tells her it was his mind that was sick. It is he now who recalls their childhood, and how kind to him and bind up his bruises when he was only a downtrodden little barefoot boy. With a demure smile he asks Dick if he is trying to propose to her, and then she capitulates, and allows him to take her in his arms.

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Comes the day which marks the closing of the factory. Meanwhile, Rodman Grant has employed two crooks to over- come the watchman at the plant and blow up the boilers.

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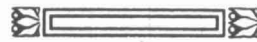
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Mission Films Corporation

PRESENTS

"THE BAREFOOT BOY"

BASED ON WHITTIER'S IMMORTAL POEM



You will find a dozen things in this production that help it at the box office, but three points stand out that you will do well to concentrate on in appealing to local fans:

Forty million Americans (estimated) know the poem.

Heart interest and pathos similar to "Over The Hill."

One of the biggest casts ever assembled in a single photoplay production

Mission Films have selected the celebrated poem by John Greenleaf Whittier, assigned an unusual writer, Wallace Clifton, to make the screen adaptation; producer, David Kirkland, to direct it; and supplied a cast whose combined figure staggers the imagination of an industry accustomed to large expenditures on artists. It is very important to know that this is not a "kid" picture and there are just a few kids in it and these in the first section of the story.

C. B. C. tried out this unusual production at the box-office, and based on the results it found there, prepared an unusual advertising campaign for the picture. The campaign is recorded in this booklet.

"THE BAREFOOT BOY" gets over because in addition to real entertainment value it carries the appeal that is vital to the successful picture of today, viz. an advertised title and a well-advertised cast. Your local bank would have been holding the money that has been spent all told on the roster of box-office attractions presented in this picture:

JOHN BOWERS
MARJORIE DAW
SYLVIA BREMER
BRINSLEY SHAW
OTIS HARLAN

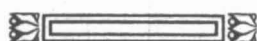
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You will find a dozen things in this production that help it at the box-office, points stand out that you will do well to concentrate on in appealing to your

Twenty million Americans (estimated) know the poem.

Art interest and pathos similar to "Over The Hill."

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Mission Films have selected the celebrated poem by John Greenleaf Whittier, an unusual writer, Wallace Clifton, to make the screen adaptation; a great David Kirkland, to direct it; and supplied a cast whose combined salary boggles the imagination of an industry accustomed to large expenditures on it is very important to know that this is not a "kid" picture and that there are few kids in it and these in the first section of the story.

B. C. tried out this unusual production at the box-office, and based on what he saw here, prepared an unusual advertising campaign for the picture. That is recorded in this booklet.

"THE BAREFOOT BOY" gets over because in addition to real entertainment it carries the appeal that is vital to the successful picture of today, viz: a well-timed title and a well-advertised cast. Your local bank would have trouble believing the money that has been spent all told on the roster of box-office magnets in this picture:

JOHN BOWERS
MARJORIE DAW
SYLVIA BREMER
BRINSLEY SHAW
OTIS HARLAN

FRANKIE LEE
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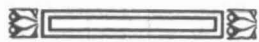
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ion Films have selected the celebrated poem by John Greenleaf Whittier, an unusual writer, Wallace Clifton, to make the screen adaptation; a great David Kirkland, to direct it; and supplied a cast whose combined salary ggers the imagination of an industry accustomed to large expenditures on is very important to know that this is not a "kid" picture and that there few kids in it and these in the first section of the story.

B. C. tried out this unusual production at the box-office, and based on what here, prepared an unusual advertising campaign for the picture. That is recorded in this booklet.

HE BAREFOOT BOY" gets over because in addition to real entertainment carries the appeal that is vital to the successful picture of today, viz: a well- d title and a well-advertised cast. Your local bank would have trouble he money that has been spent all told on the roster of box-office magnets in this picture:

JOHN BOWERS
MARJORIE DAW
SYLVIA BREMER
BRINSLEY SHAW
OTIS HARLAN
GERTIE MESSINGER

FRANKIE LEE
TULLY MARSHALL
RAYMOND HATTON
VIRGINIA TRUE BOARDMAN
GEORGE PERIOLAT
LOTTIE WILLIAMS

MAY -8 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of C.B.C. Film Sales Corporation

The Barefoot Boy - 6 reels

Respectfully,

FULTON BRYLAWSKI

The C.B.C. Film Sales Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Barefoot Boy	5-8-24	©CIL 20174

The return of the above copies was requested by the said
Company, by its agent and attorney on the 8th day of
May, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

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<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

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